

# Fantasy and Spectacle in Paris

## Lecture 8 | Music in the Classical and Romantic Eras MCGY2612



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Andreas Geiger, *A Concert in the Year 1846!*  
Source: Albert Ausoni, *Music in Art*, trans. Stephen Sartarelli (Los Angeles: The John Paul Getty Museum, 2009): 223

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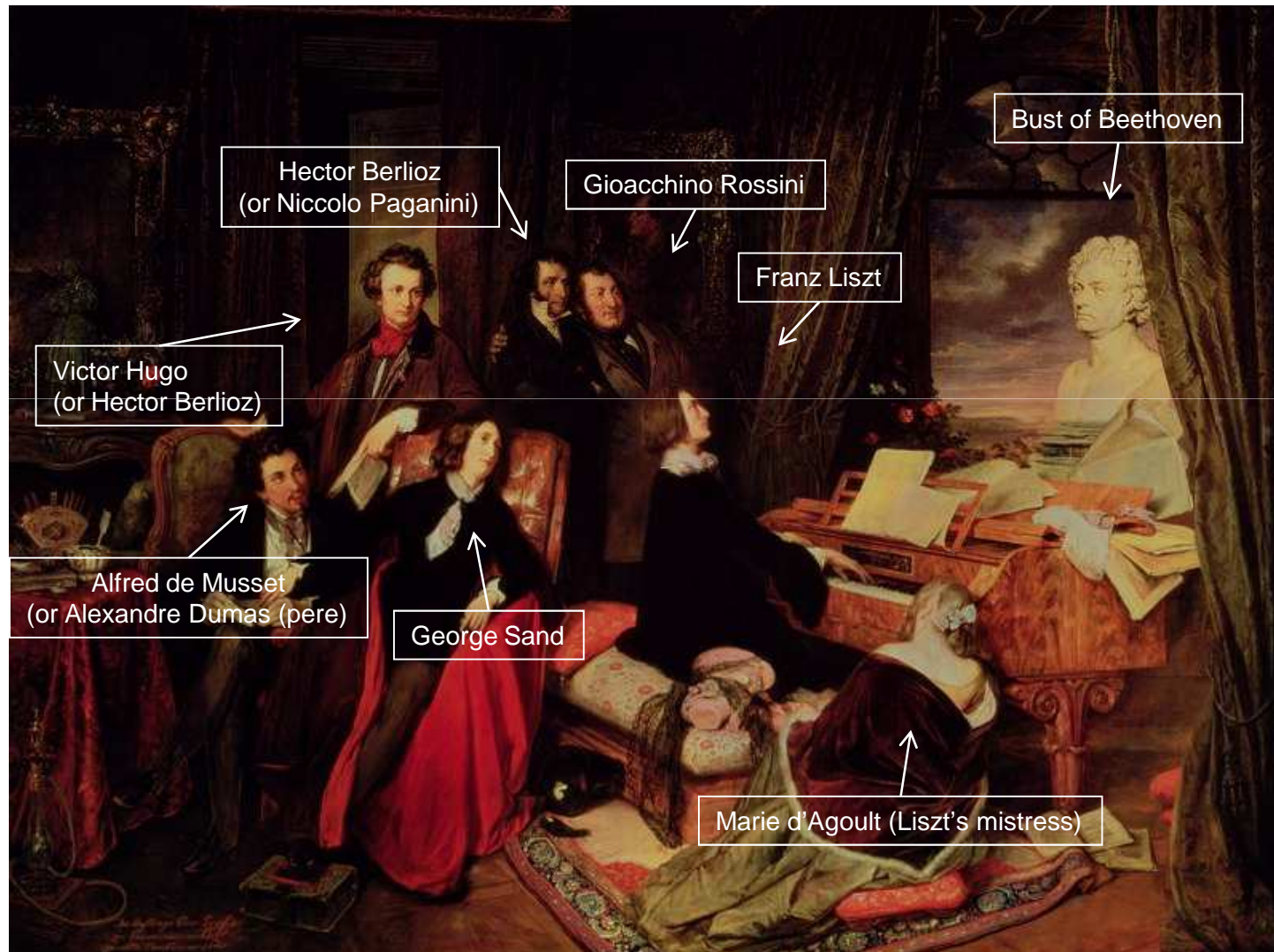
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# THE PARISIAN SALON



Josef Danhauser, *Franz Liszt Fantasizing at the Piano* (1840)

## BEETHOVEN VS ROSSINI

- › Ralph Kieseewetter (1834), *Geschichte der europäisch-abendländischen oder unserer heutigen Musik* (1834)
  - 1800-1832: 'Age of Beethoven and Rossini'
- › Popularised by Dahlhaus as the 'twin styles'
- › Beethoven: instrumental music; strong concept of art; work as a text for interpretation; popular with cognoscenti, gradually more widespread
- › Rossini: vocal music; oblivious to strong concept of art; compositions as recipes for performance; overwhelming popularity, gradually fell off
  - › Beethoven: artist      vs      Rossini: entertainer ??

## Objections to ‘Northern’ dismissals of Rossini

Yet, in connection with Rossini, I could sincerely wish that the cold North would undertake some serious reflection, and acquire, perhaps, a deeper critical awareness of itself on the one hand, and of Rossini on the other, of his gaiety and of his musical ability. Certain northern critics have seen fit to accuse some of Rossini’s numbers of being ‘too frivolous’ (409)

## Anti-instrumental music, pro-vocal music

- › ‘the subtler *nuances* of emotion [...] can be expressed by the *human voice alone*, which treats them (in part at least) as a matter of spontaneous improvisation in immediate response to a *direct relationship with the audience*; [...] these same *nuances*, these delicately-shaded variations of the spirit, and nothing else, which constitute the essential miracle of music. [...] Instrumental music rarely stirs so much as a tremor in the deeper recesses of the human soul, and seldom moves to tears; [...] An Ice-cold heart, backed by a neat, methodical brain, and reinforced by an overdose of solid Teutonic perseverance, can master the piano a hundred times more successfully than could a mere *dilettante* like Pergolesi, for all his divine inspiration. (‘Of a certain talent which will be out of date by 1840’: 345)

**Anti-German, pro-Italian**

- › ‘Who can guess what this noble composer [Cherubini, another Italian opera composer in Paris, director of the Conservatoire] *might* have achieved, if the growing influence of German music had not quenched the last spark of love in his soul, or rather, if it had not banished the last shred of feeling which he still retained for the melody of his native land.’ (408)

**Rossini = easy listening... unlike Mozart**

- › After four uninterrupted acts of *le Nozze di Figaro*, there is not a single member of the audience who is not sick with head-ache and sheer exhaustion, and an experience of this devastating character is sufficient to put one off music altogether for a week; but such cantankerous and unkind thoughts never enter one’s head for an instant after listening to the two uninterrupted acts of *Tancredi* or *Elisabetta*. Rossini’s music, which is perpetually slithering over the brink into the echoing abyss of concert-platform virtuosity, is ideally suited to this brilliant arrangement devised by the Parisian theatre for its long-suffering public (407)



# ROSSINI, *BARBIERE*: SINFONIA (=OVERTURE)

## Overture layout

### › Andante maestoso (Introduction)



› ends on V of e

### › Allegro vivo

› P: E minor theme, *pp* (i)

› TR: *ff* arp based (->V of III)

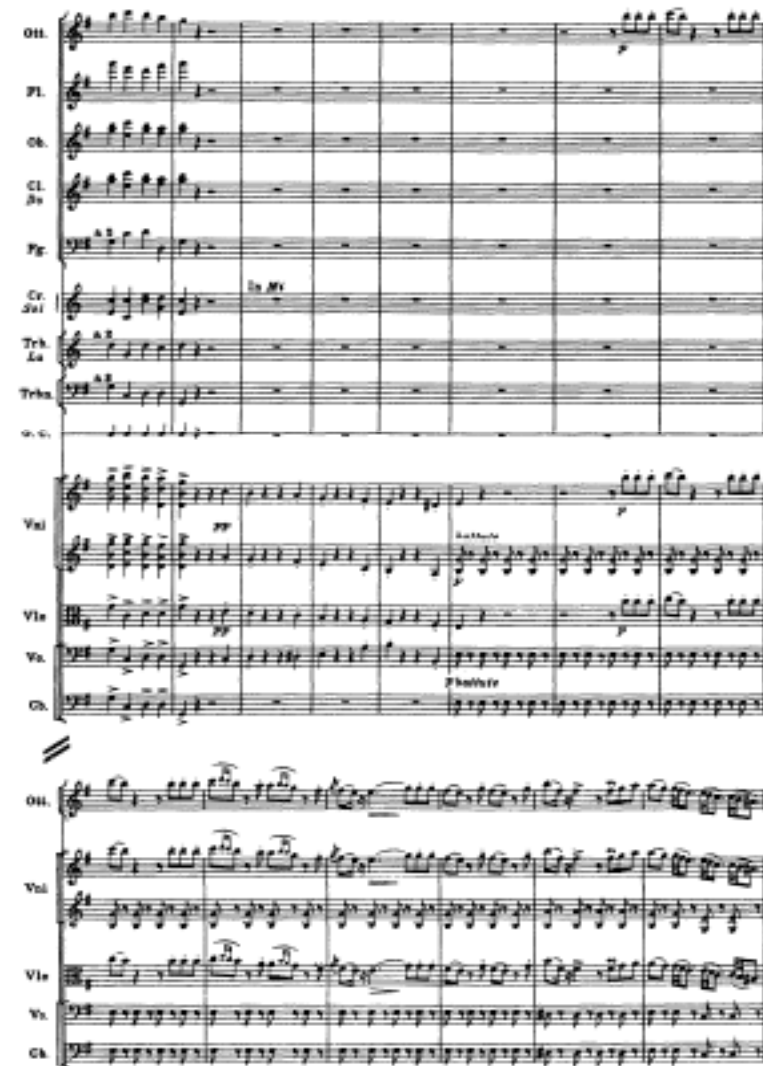
› S: G major theme (III)

› 4-bar RT (=retransition)

› P: E minor (i)

› S: E major (I)

### › Piu mosso: Coda (I)



# ROSSINI, *BARBIERE*: OVERTURE [2/5]



# ROSSINI, *BARBIERE*: OVERTURE [3/5]

First system of the musical score, measures 1-8. The score is for a full orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cr. Al.), Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/5. The music features a lively melody in the strings and woodwinds, with a prominent flute part. The first system ends with a double bar line.

Second system of the musical score, measures 9-16. The instruments listed on the left are Oboe (Ob.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Eb.), Bassoon (Fg.), Cor Anglais (Cr. Al.), Trombone (Tuba.), Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/5. The music continues with a lively melody in the strings and woodwinds, with a prominent flute part. The second system ends with a double bar line.





# ROSSINI, *BARBIERE*: OVERTURE [4/5]

*f cresc. sempre*

*f cresc. sempre*

*Più mosso*

*Più mosso*









# ROSSINI, 'UNA VOCE POCO FA'



## Nº 7. "Una voce poco fa.,, Cavatina.

A room in the house of Dr. Bartolo. The windows closed with Venetian blinds. Rosina has a letter in her hand.

*Andante.*

*Tutti* *Wood* *Vln.*

*f* *p* *f* *pp* *f*

*Cl. & Cor. sustain*

*Ob. & Cl.* *Fl.* *Vln.*

*Rosina.*

U - na vo - ce po - co fa quì nel cor mi ri - suo - rò, il mio  
There's a voice that I en - shrine In my heart, and none must know; Ah, Lin -

*strings play.*

16327

76

*R.*

cor - re - ri - to è già, e Lin - dor - fu che il pia - rò. Sì, Lin -  
dor, that voice is thine, 'Tis for thee my heart doth glow, Yes, Lin -

*f* *p*

*R.*

do - ro - mio - sa - rà, lo - giu - ra - i, là - vin - ce -  
do - ro shall be mine, I have sworn it, for - weal or -

*f* *p*

*R.*

rò, sì, Lin - do - ro - mio - sa - rà, lo giu -  
woe, Yes, Lin - do - ro shall be mine, I have -

*f* *p*

*R.*

ra - i, là - vin - ce - rò. Il tu - tor ri - cu - se -  
sworn it, for - weal or - woe. My intent I'll not re -

*Vln.* *Cl. & Fag. sustain*

*R.*

rò, io l'in - gegno a - guz - ze - rò, al - la fin s'acche - te -  
sign, Though my guardian should say no, He my love need not di -





# ROSSINI, 'UNA VOCE POCO FA'

77

R.  
rà, e contenta io re-ste-rò. Sì, Lin-do-ro mio-sa-  
vine, Till my hand I may be-stow. Yes, Lin-do-ro shall be-

R.  
rà, lo-giu-ra-i, la-vin-ce-rò, sì, Lin-  
mine, I have sworn it, for weal or woe, Yes, Lin-

R.  
do-ro mio-sa-rà, lo-giu-ra-i, la-vin-ce-rò!  
do-ro shall be mine, I have sworn it, for weal or woe!

Moderato.  
Fl. & Cl. Vln. Fl. & Cl. Vln.

15327

78 Rosina.

R.  
lo so no do ci-le, son ri-spet-  
I am all-gen-tleness, I'm all-de-

R.  
to sa, so no ob-be-dien-te,  
vo-tion, Hum-ble, o-be-dient,

R.  
dol-ce-a-mo-ro sa, mi la-scio reg-ge-re, mi lascio  
all-soft-e-mo-tion; I can be rul'd with ease, I can be

R.  
reg-ge-re, mi fo-gui-dar, mi fo-gui-dar. Ma se mi  
rul'd with ease, nor guidance spurn, nor guid-ance spurn, But if you

R.  
toc-ca-no dov'è il mio de-bo-le, sarò u-na vi-pe-ra, sa-  
cross-my will, or what I do take ill, Like an-y vi-per- I will

Wind sustains

R.  
Fo, e cen-to trap po-le pri-ma di  
turn, A thou-sand tricks I'll play, but I will

15327



# ROSSINI, 'UNA VOCE POCO FA'

79

ce - de-re fa - rò gio - car, fa - rò gio - car, e cen-to  
have my way, This all must learn, this all must learn, a thousand

trap - po-le pri-ma di ce - de-re fa - rò gio - car, fa - rò gio -  
tricks I'll play, but I will have my way, this all must learn, this all must-

car, e cen-to trap - po-le pri-ma di ce - de-re, e cen-to  
learn, a thousand tricks I'll play, but I will have my way, a thou-sand

a piacere  
trap - po-le fa rò, fa rò gio car!  
tricks I'll play, but I will have my way!

io so-no do-cile, sono ob-be-  
I am all gen-tleness, all soft e-

dien-te, mi fa-scio reg-ce-re, mi fo gui-dar.  
motion, I can be rul'd with ease, nor guidance spurn.

15327

Ma se mi toc-ca-no dov'è il mio de-bo-le, sarò u-na  
But if you cross my will, or what I do take ill, like an-y

vi-pe-ra, sa-rò, e cen-to trap-po-le pri-ma di  
vi-per I will turn; A thousand tricks I'll play, but I will

ce - de-re fa - rò gio - car, fa - rò gio - car, e cen-to  
have my way, This all must learn, this all must learn, a thousand

trap - po-le pri-ma di ce - de-re fa - rò gio - car, fa - rò gio -  
tricks I'll play, but I will have my way, this all must learn, this all must-

car, e cen-to trap - po-le pri-ma di ce - de-re, e cen-to  
learn, a thousand tricks I'll play, but I will have my way, a thou-sand

col canto a tempo

car, e cen-to trap - po-le pri-ma di ce - de-re, e cen-to  
learn, a thousand tricks I'll play, but I will have my way, a thou-sand

col canto a tempo

15327



# ROSSINI, 'UNA VOCE POCO FA'

*a piacere* *Più Allegro.*

trap - po - le fa rò, fa rò gio - car, e cen - to  
tricks I'll play, but I will have my way, a thousand

trap - po - le fa - rò gio - car, e cen - to trap - po - le fa - rò gio -  
tricks I'll play, to have my way, thousands of tricks I'll play, to have my

car, fa - rò gio - car, fa - rò gio -  
way, to have my way, to have my

car, fa - rò gio - car!  
way, to have my way!

15327



Rossini (1865)

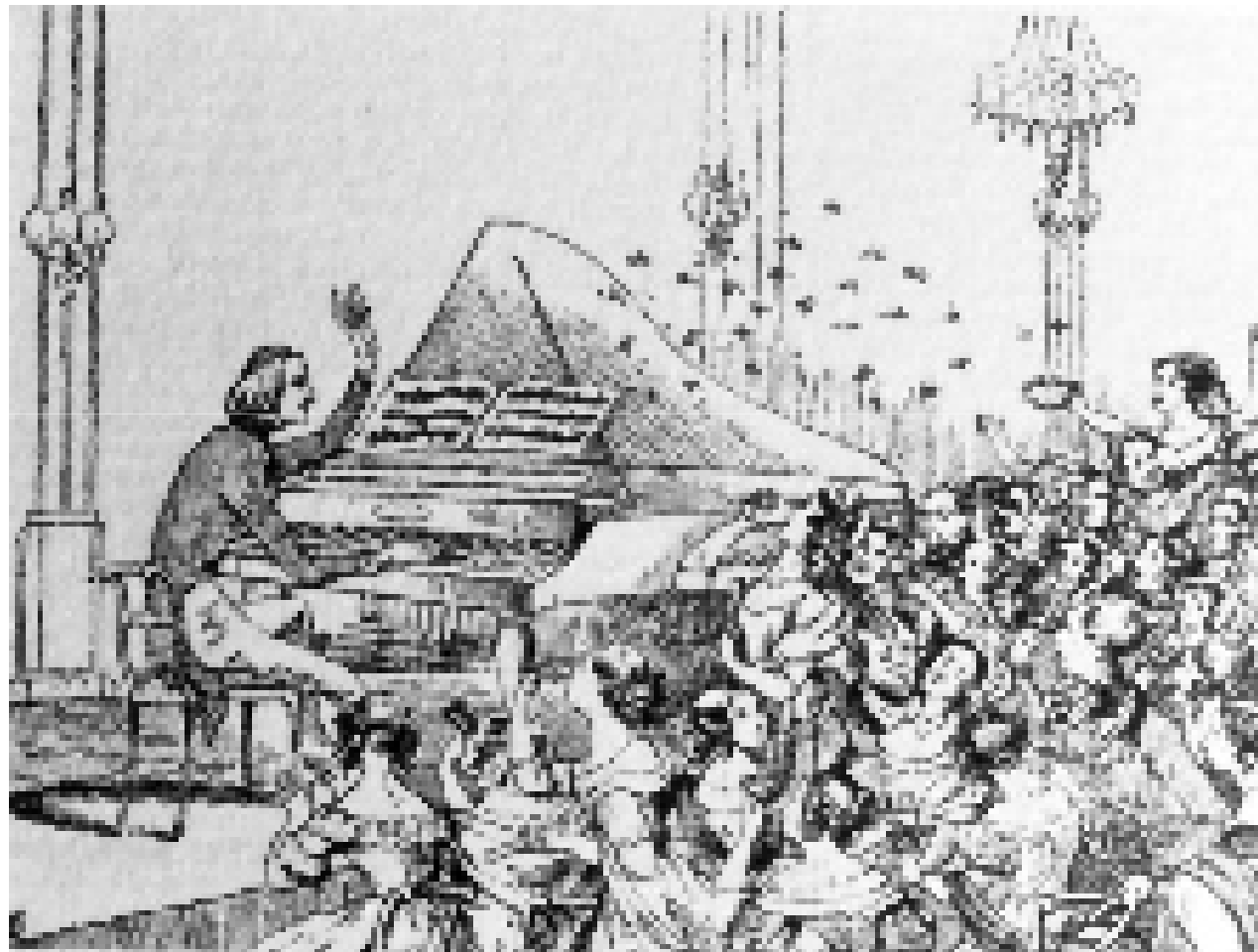


The revolution inaugurated by Rossini has killed the gift of *originality* in the singer. [...] The average modern composer makes no greater demands in his score than can be fulfilled by the exercise of a moderate degree of technical competence in a specially *material* field: the field, in fact, of the *instrumentalist*. Rossini's attitude of *lasciatemi fare* (leave everything to me) which is typical of his relations with his interpreters, has now reached such a pitch, that the latter may not even dispose of the right to improvise on the last note of all; in almost every instance, Rossini will be found to have supplied his own embroidery. (353)





## 'THE SERVANT OF THE PUBLIC'

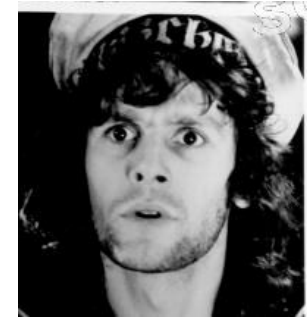


Caricature of Liszt, c. 1840

# INSTRUMENTAL IMPROVISATION



Roger Daltrey



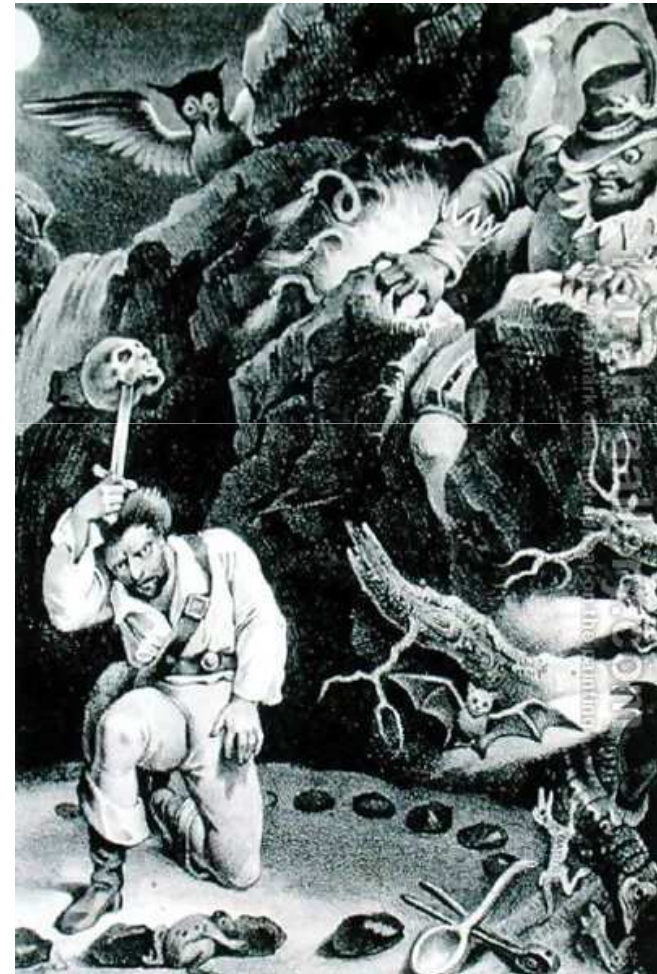
Paul Nicholas

Stills from *Lisztomania* (1975, dir. Ken Russell)

## WEBER, *DER FREISCHÜTZ*, ACT II (WOLF'S GLEN)

### Stage directions

A fearsome forest gorge, thickly wooded with dark trees and encircled by high mountains. On one side a waterfall plunges down. A full moon shines with a sickly light. Two thunderstorms are approaching from opposite directions. Slightly off to one side stands a blasted oak, so dead that its rotten core gives off a ghostly light. On the other side an owl with rings of fire around its eyes squats on the gnarled branch of a tree. Ravens and other birds of the forest sit in the other trees around.



'The forest ravine', lithograph by Adam and Hosten  
reproduced by Heinrich Ramberg

## WEBER, *DER FREISCHÜTZ*, ACT II (CASTING)

- › Incantation by Caspar
- › Bullet 1: Sinister forest birds
- › Bullet 2: Appearance of black boar
- › Bullet 3: Rising storm
- › Bullet 4: Cracking of whips, horses
- › Bullet 5: Ghostly hunt sings
- › Bullet 6: Full-on storm
- › Bullet 7: Samiel (devil) appears



'The diabolical hunt', lithograph by Adam and Hosten reproduced by Heinrich Ramberg



# FANTASTICAL ORCHESTRAL MUSIC

- › Berlioz wrote his *Symphonie Fantastique* in 1830, partly inspired by an unrequited passion for Irish actress, Harriet Smithson, whom he saw performing Shakespeare. Revised 1831-2 when in Italy, published 1845
- › The work taps into many aspects of the *Zeitgeist* (spirit of the age): the power of memory and fantasy, the fascination with the uncanny and the Gothic, and with madness and monomania
- › Much of the music was adapted from Berlioz's existing works: e.g. the 4<sup>th</sup> movement was originally a 'March of the Guards' from the opera *Les francs juges* (1826, rev. 1829)



'Berlioz', by Emile Signol, (1832)

# THE PROGRAMME AND ITS INCARNATIONS

- › The programme went through several versions, and Berlioz seemingly changed his mind on its importance
- › 1830: 'At concerts in which this symphony is played, the distribution of this Programme to the audience is indispensable to the full understanding of the dramatic plan of the work'
- › 1855: 'If the symphony alone is performed in a concert [...] if necessary, one can even dispense with distributing the programme, keeping only the titles of the five movements. The symphony by itself (the author hopes) can afford musical interest independent of any dramatic purpose'
- › I        Day-Dreams, Passions
- › II        A Ball
- › III       In the Meadows
- › IV        March to the Scaffold
- › V        Sabbath Night's Dream



# SYMPHONIE FANTASTIQUE I

5

Allegro agitato e appassionato assai. (♩ = 132.)  
Une mesure de ce mouvement équivaut au quart de la précédente.  
Ein Takt dieses Zeitmaßes wie ein Viertel des vorhergehenden.  
One bar of this time-measure is equal to a quarter-bar of the preceding movement.

1.

*canto espressivo*

H. B. 1.

10

*animato* *ritenuto*

*a tempo* *rit.* *poco rit.*





# SYMPHONIE FANTASTIQUE IV end [1/2]



58

2 Tuba.

58

\*) Il n'y a pas de faute de copie ici; c'est bien l'accord de Sol naturel mineur qui frotte de très près l'accord de Ré bémol majeur; l'auteur recommande aux Violons et Altos de ne pas «corriger» leurs parties en mettant des b aux Ré, quintes de l'accord de Sol. (Note de H. Berlioz.)  
Hier ist kein Schreibfehler; der G-moll-Akkord steht unmittelbar neben dem Des-dur-Akkord. Der Komponist ermahnt die Violinisten und Bratschisten, ihre Stimmen nicht durch Vorsetzen eines b zum D, der Quinte des G-moll-Akkordes, zu «corrigieren».  
This is no clerical error; the G-minor-chord is immediately next to the D-flat-major chord. The composer requests the violinists and violaplayers not to «correct» their parts by placing a b before the D of the fifth of the G-minor-chord.





# SYMPHONIE FANTASTIQUE IV end [2/2]

59

rall. poco a tempo



# THE DIABOLICAL FANTASTIC



V.  
Hexensabbath.  
Songe d'une nuit du Sabbat. A witches' sabbath.

*Larghetto. (♩ = 63.)*

Flauto I  
e Flauto piccolo.  
2 Oboi.  
I in Es (Mi♭).  
2 Clarinetti.  
II in C (Ut).  
I. II in Es (Mi♭).  
4 Corni.  
III. IV in C (Ut).  
I e II.  
4 Fagotti.  
III e IV.  
2 Trombe in Es (Mi♭).  
2 Cornetti in B (Si♭).  
(Cornets à pistons.)  
Tromboni I e II.  
Trombone III.  
2 Tuba.  
Timpani I  
in II (Si) E (Mi).  
Timpani II  
in Gis (Sol♯) Cis (Uz).  
Gran Tamburo.  
(Grasse Caisse.)  
Due campane  
(2 Glocken)  
in C (Ut) G (Sol).

1. con sordini.  
2. con sordini.  
3. con sordini.  
1. con sordini.  
2. con sordini.  
3. con sordini.  
1. con sordini.  
2. con sordini.  
1. con sordini.  
2. con sordini.

Violino I.  
divisi  
1. con sordini.  
2. con sordini.  
3. con sordini.  
Violino II.  
divisi  
1. con sordini.  
2. con sordini.  
3. con sordini.  
Viola.  
divisi  
1. con sordini.  
2. con sordini.  
Violoncello e  
Contrabbasso.

*Larghetto. (♩ = 63.)*

Si l'on ne peut trouver deux Cloches assez graves pour sonner l'un des trois ut et l'un des trois sol qui sont écrits, il vaut mieux employer des Planches.  
Ils exécuteront alors la partie de Cloche en double octave, comme elle est écrite. (Note de H. Berlioz.)  
Kann man nicht zwei Glocken finden, welche gross genug sind, um eines der drei C und eines der drei G, die vorgeschrieben sind, erklingen zu lassen, so ist es besser, die Klaviere zu verwenden. Man spielt dann die Glockenpartie in doppelter Octave, so wie sie geschrieben ist.  
If 2 bells are not available which are large enough to produce one of the 3 Cs and one of the 3 Gs as written, it is better to use the piano-fortes. In such event the bell-part must be played with double-octaves as written.





# 'GROTESQUE' IDEE FIXE

104 **63**  
Allegro. (And. ma.)  
F. Picc.  
Ob.  
Clar. in Bb (Bb)  
Clar. in C (C)  
Fag.  
Viol. I solo.  
Viol. II solo.  
Viola solo.  
Vcllo  
Cb.  
Allegro. (And. ma.)  
**63**

B.B.1.

111  
F. Picc.  
Ob.  
Clar.  
Cor.  
Fag.  
Viol.  
Vcllo  
Cb.  
Allegro. (And. ma.)  
106

**64**  
F. Picc.  
Ob.  
Clar.  
Cor.  
Fag.  
Viol.  
Vcllo  
Cb.  
Allegro. (And. ma.)  
**64**



## AUBER, *LA MUETTE DE PORTICI* (1828)



**Final scene, with Vesuvius erupting**

This work is generally regarded as the first *grand opéra*





# MEYERBEER, *LES HUGUENOTS* (1836)



*'The Massacre of St Bartholomew's Day' — a drawing of the 1858 production of 'Les Huguenots' at Her Majesty's Theatre*



Giacomo Meyerbeer

## **Catholics**

Valentine de Saint-Bris

Comte de Saint-Bris

Comte de Nevers

## **Queen Marguerite (sister of Charles IX)**

## **Huguenots**

Raoul de Nangis

Marcel (servant)

---

Plot concerns the historical massacre of the Huguenots by the Catholics on St. Bartholomew's Day 1574

## LECTURE RECAP

- › Beethoven vs Rossini: seen as embodying opposing tendencies of music in the early 19<sup>th</sup> century (summarised as work vs performance aesthetics)
- › Virtuosity – emphasises the performative, the here-and-now; can be seen to be antithetical to the work concept
- › The Rossini crescendo – repetitions of a phrase at ever increasing dynamic levels; another device that only comes alive in performance
- › Liszt – combined technical virtuosity with a magnetic aura (irresistible to audiences, esp. ladies of the time)
- › Demonic aura in contrast with idealised folk atmosphere at the heart of the attraction of Weber's *Der Freischütz*
- › Berlioz, in the *Symphonie Fantastique*, created a work which synthesises many of the currents of 19<sup>th</sup>-century romanticism
- › *Grand opéra* (began c. 1828): the equivalent of cinema in its day – emphasis on spectacle, lavish forces, scenic special effects (as in Meyerbeer's *Les Huguenots*)